NORTHSTAR RECORDING by BERT VAN DER WOLF

MAURICE RAVEL

À Moune

Lina Tur Bonet violin

Marco Testori cello

Pierre Goy piano & luthéal piano

SUPER AUDIO CD

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MAURICE RAVEL (1875-1937)

[1]	**Berceuse sur le nom de Gabriel Fauré**	**2:45**
	Sonate pour violon et piano	
[2]	I. Allegretto	**7:57**
[3]	II. Blues. Moderato	**5:40**
[4]	III. Perpetuum mobile. Allegro	**3:58**
[5]	**Tzigane, Rhapsodie de concert pour violon et piano Luthéal**	**11:10**
	Sonata en quatre parties pour violon et violoncelle	
[6]	Allegro	**5:00**
[7]	Très vif	**3:24**
[8]	Lent	**5:32**
[9]	Vif, avec entrain	**5:36**

Total time 51:06

À Moune

Ever since I was a student, I have dedicated much of my practicing, studying and concertizing to Ravel's music. I have always admired his virtuosity which, contrary of other virtuosic music, does not seem to me empty or banal at all. I have also often felt that, had I been granted the genius to compose, it would have been in a spirit similar to Ravel´s asI feel deeply identified with his music. Strangely enough, every time I read about the things he loved (automatons, the exact gear of machines, small objects, his love of fashion, the importance of small details, his perfectionism, Saint Jean de Luz…) I had to smile, feeling how similar I am in those details, and wondering how a good friend I could have been to someone like him…and Voilà!: It was a big surprise for me to read for the first time about the best friend of my admired composer.

Hélène Jourdan Mourhange met Ravel for the first time after a concert in which she performed his Trio, a true "tour the force" played in front of the composer. She was an interesting, intelligent woman, well versed in the arts and culture of her time, and was a talented violinist who, however, had to stop playing years later due to rheumatoid arthritis, a chronic disease, which prevented her at a young age from continuing her career. She then dedicated herself to musicology, reviews and other artistic activities.

Not only that she, like me a violin player, but also shared that same disease, which I suffered in my youth, and which obliged me to stop many times at important moments of my studies. Fortunately in my case it disappeared some years afterwards, half miraculously (it is a chronic desease), and half thanks to a very good holistic doctor. This has made me feel even closer to Ravel, and to feel

a desire to make tribute to Hélène by recording all the pieces written for her and thanks to her.

The close friendship between the two lasted throughout the life of the composer, (he died before her) and he often asked her for advice while composing his violin works.

Together with Maurice Maréchal, she premiered "Sonata for violin and cello" (1921) dedicated to Claude Debussy, in a concert that seems not to have been very well understood by the public. Maurice, who was unable to attend the premiere but read about it in a review, wrote to Hélène amusingly how performers seemingly "slaughter" his work, accepting how difficult this coveted piece was for listeners in those days. Hélène recounts how difficult the preparation was, complaining to Ravel that he wanted the cello to "sound like a violin", and the violin to "sound like a drum". Actually is one of Ravel's bravest compositions.

He also dedicated his Violin Sonata (1923-27) to her, a work to which he devoted much energy and time, and in which he tried to combine two instruments that he actually considered incompatible. The first poetic movement is very similar to the first movements of the Duo and the Piano Trio, but the rest seems to have been more complicated for him, taking years to finish. Finally, he wrote a blues as a second movement, and a Perpetuum Mobile heavily influenced by the modern music they used to listen to on their long nights together in Paris. Both friends spent a lot of time listening to jazz, which they considered the future of music:

"Black music confronted and resolved a less spiritual concept, approaching not only the spirit but also the body, which it accepted, making it participate without hypocritical preconceptions in the feeling of exaltation caused by the new rhythms. (...) through a primordial form of carnal solicitation", writes Hélène. "Many interpreters have a certain grace, a good sonority. A select few are endowed with that inner rhythm that transports the listener and forms the great virtuoso"

The choice of these two movements may well reflect the intimate connection and great complicity between the two. We can feel the deep love between the friends by reading her incisive descriptions of the composer: "the short stature, the nervous fragility, the agile movements and the lively gaze"; she narrates that "he was a compulsive smoker" "expert connoisseur of shells" "the trees, the bushes, the animals spoke a familiar language to him", "he knew every bird", "every new idea aroused his curiosity", "he got a purely aesthetic passion", "he himself was he remained so young in spirit and body "...." it is so beautiful to live", he often said.

He also composed for Hélène the marvelous "Berceuse sur le nome de Gabriel Fauré" (1922), using the letters of his teacher's name turned into notes to build the simple and magical melody that she could still play. Hélène premiered it with her sister on the piano, Caroline Alice Morhange-Charpentier. Initially, Maurice was meant to play the piano and had rehearsed with her the day before; but he, who suffered a severe insomnia, remained asleep at the Hotel under the influence of sleeping pills and missed the concert.

Nothing is known about Ravel's sexual orientation, and there has even been speculation about his lack of testosterone, among many other theories. But we know that the composer asked Hélène to marry him, an offer that she rejected, although this did not prevent them from continuing their inexhaustible friendship, in which he affectionately called her "Moune".

Although Ravel asked Hélène to bring him the violin and the 24 Paganini Capriccios as inspiration for the composition of the Tzigane (1924), and was helped by her again, this time the piece was dedicated to the Hungarian violinist and niece of Joachim Jelly d'Aranyi. He wanted to make a virtuoso piece inspired on Paganini and Liszt, and probably Hélène, due to her illness, was no longer able to perform. He made three versions of the Tzigane, for the virtuoso violin accompanied by the piano, an orchestral version, and also the most unique, accompanied by the Luthéal, a prepared piano with registers of a harpsichord and the cymbal-like sound, with its wonderful gypsy and rhapsodic character.

This tribute arrives for me in a moment in which every work I perform is combined with a deep study of the performance those times. This is why we chose to record on gut strings (as they did then), bows from that moment and a historical piano, as well as the less known version of the Tzigane with the Lutheal.

It was a marvelous opportunity to be able to record at the MIM in Brussels, which generously lent us those instruments as well as there hall, The blending of gut strings between violin and cello, as well as with the old piano and the Lutheal is unique and helps to understand many of the aspects of performance in the

many old recordings I have studied for this. Additionally the very personal and different way of using vibrato (and not only in the wonderful Kreisler style, but also in a very different way, depending of the soloist), and other modes like portamenti or type of sound, (in a moment where the violin schools where really different, and the own personality of each artist was really appreciated), have been inspirations for this work.

Hélène, after Ravel's death, wrote "Ravel et nous. L'Homme, l'Ami, le Musicien" with love and great sensitivity, and it is a marvelous testimony to the human aspects and the thoughts of the genius Ravel.

She also describes how much Ravel loved going to the cabaret, the surprises and the magic shows, the miniatures and all other things I mentioned before… he seems to have had an amazing curiosity and a childish spontaneity while never loosing his sense of wonder.

All of these things: his great genius, colourful harmonies, the perfect machine of his music and his amazing fantasy inspired us in this recording.

Lina Tur Bonet

Lina Tur Bonet violin

Regarded by the international press for her virtuosity (*"Fiery virtuoso"*, The Strad, *"True devil violinist"* Bayerische Rundfunk, *«Superbement joué"* Diapason) combined with rare musicality (*"honest and heartfelt music-making"*, Gramophone; *"the violinist of the soul"* Sankei Shinbun) and her energy on stage (*"the small wonder, Lina Tur Bonet shines"* San Diego Union Tribune) Lina Tur Bonet has developed a versatile and personal career as a violinist and conductor.

Her repertoire covers more than 400 years of music, always with the original instruments of each periode.

From a young age she worked with many of the most renowned groups of baroque, romantic and contemporary music (Les Musiciens du Louvre, Les Arts Florissants, Mahler Chamber Orchestra and Orchestra Mozart Bologna under the direction of Abbado, Harding, Gardiner, Clemencic, Minkowski, Christie, Currentzis, Gatti...), performing at Sidney Opera, Lincoln Center, Bunkamura Hall, London Proms or Berliner Philharmonie. She was awarded in several international competitions such as the Bonporti Prize.

Lina currently tours the world performing as a soloist in venues such as Wigmore Hall London, Styriarte Graz, Musik Before 1800 New York, San Diego Early Music Festival, ORF Vienna, Concertgebouw Amsterdam, Musashino Hall Tokyo, Residenzwoche Munich, Early Music Saint Petersburg, Varna Festival,

in Israel or at Yale University, and as a chamber musician at Musikverein and Konzerthaus Vienna and the St. Petersburg Philharmonic.

She is concertmaster of the Concert des Nations, and is also invited as leader by both, modern and period instrument orchestras, such as Il Complesso Barocco, Liceo de Barcelona, Orquesta Nacional de España, Hofkapelle Munich, Bach Consort Wien, Clemencic Consort, Concerto Köln, Palau de les Arts and Orqueste d'Auvergne.

She conducted the Montreal Festival Orchestra, the Jerusalem Baroque Orchestra, Camerata Vila Musica, Kaiserslautern Pfalztheater Orchester, Oviedo Filarmonía, Seville Baroque Orchestra, Granada Orchestra and many others.

Her recordings as director and soloist (music by Vivaldi, Biber, Corelli, Jacquet de la Guerre, Bartok, Bach, Handel, Beethoven and music from the Seicento) had a great international reception, being chosen as the best version by the BBC, a reference for Gramophone, best version for Radio France Musique and for Scherzo, 5* by Berlin Radio and recommended by Bayerische Ründfunk, Kulturradio Berlin and Südwestfunk. He has won numerous awards, including the Diapason d'Or.

She recorded and performed unreleased music by Vivaldi, Pisendel, Matteis, Leonardo Leo, Boxberg, Boccherini, Reynaldi, Montali and Brunetti, as well as contemporary pieces written for her.

Chosen as a special artist at the Montreal Festival in 2017 to perform the solo violin integral of J.S. Bach, she has played all of Biber's Rosary Sonatas in Spain, Vienna and Tokyo, as well as concertos for violin and orchestra from Vivaldi to Bartok.

Lina teaches at Escuela Reina Sofía and is Professor for baroque violin and viola of the Musikhochschule "Franz Liszt" Weimar.

Marco Testori cello

Marco Testori began to study the piano very young and thereafter the organ and the cello. At Conservatorio "G. Verdi" in Milano he got his diploma in organ and organ composition in 1991 and then his diploma in cello in 1993. After attending some courses with J. Goritzky, M. Flaksmann and E. Bronzi he began to study ancient music in depth at "Schola Cantorum Basilensis" with C. Coin.

He began to collaborate with several groups such as: I Barocchisti, Ensemble Baroque de Limoges, Complesso Barocco, Accordone, Orquesta Barroca de Sevilla, Ensemble Dolce e Tempesta, Il Cardellino, Ensemble Musica Alchemica, Orchestra da Camera di Mantova, La Divina Armonia, Il Suonar Parlante,

Ensemble 1700, L'Accademia Gioiosa : with these groups he recorded for record companies like Decca, Opus 111, Naxos, Sony, Amadeus and Fuga Libera.

From 1994 to 2004 he was the first cellist of the ensemble Il Giardino Armonico, with which he took part in the most important international festivals. With Il Giardino Armonico he has recorded for Teldec.

He is first cello of the ensemble Atalanta Fugiens; with this group he has recorded for Sony.

He recorded concertos for cello and strings by Nicola Fiorenza, together with the ensemble Dolce & Tempesta. For Passacaille he has recorded concertos and sonatas by the virtuoso Carlo Graziani and a CD on the Mannheim cellists' sonatas. His last CDs (Brilliant Classic) together with the fortepianist Costantino Mastroprimiano, includes sonatas by Moscheles, Ries and Hummel and the whole sonatas and variations by L.v.Beethoven.

The female choir Convivia Musica under his direction has won many national competitions.

Some of his compositions and elaborations, purposed written for this choir, have received special recognition in choir competitions.

He gives masterclasses and summer courses on baroque cello and classical chamber music.

Pierre Goy piano & luthéal piano

During his training, Pierre Goy was taught by pianists from three major schools: Fausto Zadra and Edith Murano, both pupils of Vincenzo Scaramuzza (whose pianistic lineage dates back to the great Sigismund Thalberg): Esther Yellin, pupil of the pianist and teacher Heinrich Neuhaus of Moscow: and finally Vlado Perlemuter in Paris.

Fascinated by the expressive possibilities of old instruments, he followed courses for the fortepiano given by Luciano Sgrizzi, Paul Badura-Skoda and Jos van Immerseel, and Jesper Christensen for the romantic piano.

Pierre Goy seeks to perform the music of each era on an instrument that corresponds to it. His recordings have been acclaimed by the critics, receiving the highest distinctions.

He gives numerous concerts as a soloist or in chamber music, notably with members of the Orchestre de la Suisse Romande.

He teaches in the Hautes Ecoles de Musique of Geneva HEM and Lausanne HEMU and frequently shares his knowledge of old instruments and performance practice during master class and seminars.

Pierre Goy is the founder of the Rencontres Internationales harmoniques de Lausanne, which since 2002 has seen instrumentalists, musicians, musicologists and museum curators gathering to exchange knowledge of old instruments.

The piano used in this recording was built in 1935 by the Belgian manufacturer **Hautrive**, one of only five concert grand pianos made by the firm, whose aims emphasised high quality over large production. It is an exceptional instrument in many ways, its elegant mahogany Art Déco case encloses a seven-and-a-third octave keyboard (AAA-c^5), a double-escapement action and a cast-iron overstrung frame.

Its size is imposing; the unusual width of the instrument accommodates a generously-dimensioned soundboard, allowing it to create a vast and profound aural space. Notwithstanding, the keyboard touch is very light and responds immediately to the subtlest impulse of the fingers. The piano is remarkable for the elegance and purity of its sound and for the wide palette of timbres which it offers, which allow it to produce orchestral effects whilst maintaining an exceptional clarity in every register ; exactly what is required for Ravel's music.

The second instrument used for this recording, the **piano/luthéal**, is an instrument made in 1910 by the Parisian firm Pleyel, to which the luthéal mechanism has been fitted. The piano has a seven-octave compass, AAA-a4 and Pleyel's double-escapement action.

The luthéal was invented by Georges Cloetens (b. Brussels 1870, d. Brussels 1949). It can be installed in any normal grand piano and consists of various metal components that allow the pianist to modify the sound of the instrument through four registers, two working on the strings of bass half and two on the treble. In this way, the piano can be made to imitate the sound of a harpsichord, a harp or a lute, and, by combining these, the sound of a cymbalom.

The harpsichord effect is produced by fine threaded metal rods that are brought close to the strings. The harp or lute effect is made using felt pads that are lowered onto the strings at the mid-points of their vibrating lengths, causing them to sound at the first harmonic or octave of the initial note. These effects were first introduced into pianos in the 18th. century, when the use of such mutation pedals was in vogue; the octave register was patented by Sebastien Érard in 1794; already in the 1760's, Gottfried Silbermann used a blade of ivory placed near the strings to imitate the harpsichord.

The piano is completely metamorphosed by the use of these registers. Like a chameleon, its colours transform it in startling ways, opening up in turn sound-worlds that are fascinating, disquieting or flamboyant. It comes as no surprise that Ravel, who loved this sort of aural mystification, was drawn to the luthéal. Ravel's publisher Durand issued a version of *Tzigane* for violin and luthéal in which the composer indicated his preferred registrations throughout the piece; we have respected his wishes for this recording.

Pierre Goy

Translation by Christopher Clarke

The Musical Instrument Museum (MIM), part of the Royal Museums of Art and History (RMAH) in Brussels, is a museum where musical instruments are preserved, examined and displayed. Paradoxically, this also silences them; the instruments become museum objects that bear witness to the past. Scientific research within the museum walls reveals how they were built and played over time, and in order to unlock their sound, many audio and video recordings are shared with the visitors.

Some of the keyboard instruments are exceptionally made available to musicians. Lina Tur Bonet's and her colleagues request for this recording of Ravel's music with the luthéal was carefully considered, and the Hautrive grand piano 'benefited' from the passage of these musicians to share its sound once more. The MIM team is delighted that a new interpretation of this repertoire is now available to a large number of music lovers who, when in Brussels, will hopefully come to admire those instruments at the museum.

To Pablo Santiago and to the doctors who helped me to go on.

Thanks to Annelien Verbeeck, Pierre Gevaert, and the Muziekinstrumenten Museum Brussels for the great instruments, the nice hall, and the great atmosphere for this recording. Thanks to Monsieur Manuel Cornejo and "Les Amis de Maurice Ravel", for the inspirations and the marvellous photo of the friends Maurice and Hélène. Thanks also to Bärenreiter-Verlag for their scores BA 9417 and BA 8849-90, as well as an advance copy of BA 9428 (all edited by Douglas Woodfull-Harris), which were used for this recording.

Marco Tesori plays on a Violoncello by Renzo Mandelli 2020.
Bow by Louis Bazin

Lina Tur Bonet plays a Violin by Carlo Tononi, Venezia 1724.
Bow by Jules Fetique 1915

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic & Musikelectronic Geithain monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.

NORTHSTAR RECORDING by BERT VAN DER WOLF

A MERGING CLOCK RECORDING

www.northstarconsult.nl

This production is also available as High Resolution digital download at www.spiritofturtle.com

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